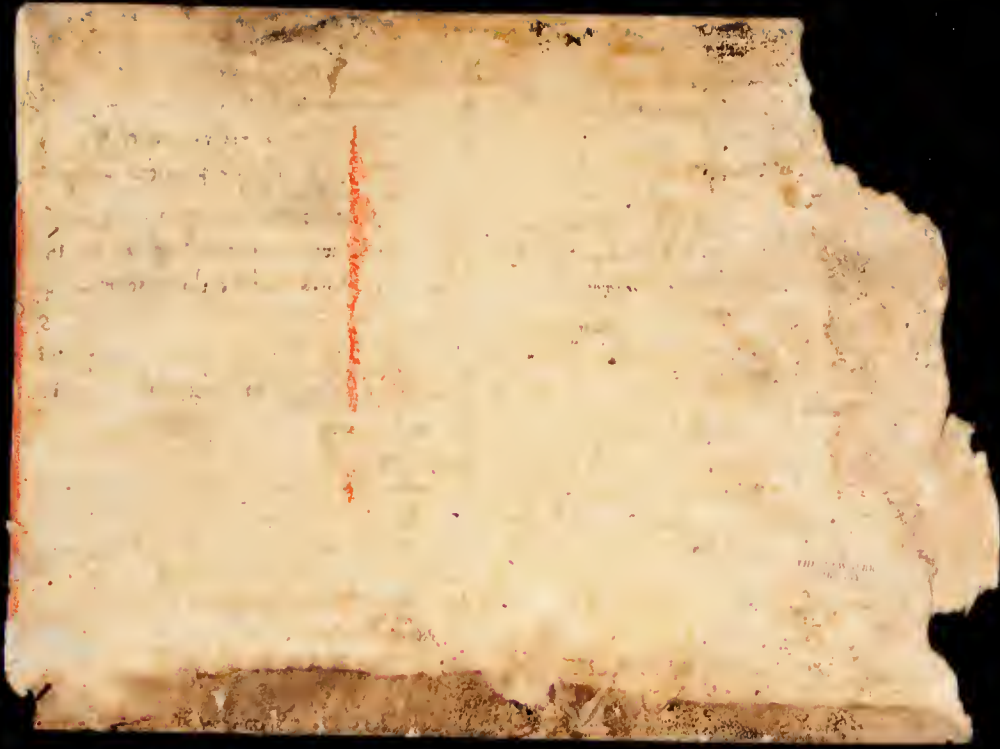




duna mesa. bela.  
 duna mesa. e pinbela.  
 el. Parre duna mesa.  
 Parte duna mesa, bela e bella. *almo amo*  
 duna mesa. belissima.  
 dei. de brunel. d la mesa d ut. re. mi. fa. sol. la. bel. *ma*  
 ens roxa. aut uirginitatis liliu. motero belissimo.  
 retnitatis. desceda il corabaso. motero pin belissimo.  
 spiaqua lascoltar. motero bello.  
 lero. Tanto belissimo mai e fra sona astra foza.  
 il princep. canto agieroso et bello.  
 regres. canto.  
 ubiens plaene. cato nel to del p. recercar.  
 bliuier. canto. nel ton al p. recercar.  
 Monqua fuit pena maior. cato uechio d da si no e bello.  
 Sit nome dni beneditu. cioe, o dulcis amicha mea.  
 Basadanza senza fuge bella.  
 pugna tuta d fuge  
 na plet mai impari.  
 bello.  
 pulera e amica, mea. belissima motero aieroso et forte

1. Recercar. primo d ingaraj bello. bello
3. R. Degonao bello. bello
8. R. terzo. bello.
11. R. quarto desceda nel to. d. 5. retnit) bello.
15. R. quinto. nel to al p. 6. belissimo. iac
18. R. pesto. bello, a zinadnl contrinj solo.
26. R. Septimo. iane aluise di garzoni.
40. R. octauo. labeier, et u spiciar. laue.
41. R. nono. nel to d nugua jui p. m. bello.
42. R. decimo. bello.
44. R. undecimo. ala pagnola facile. bello.
63. R. xij. ch sona mi uicer d. ch nin la ne arage
13. Padoana francese. o. 4. bella, e forte.
42. Padoana. ala francese bella e aierosa.
23. Padoana bellissima desceda come. 5. tirninf
15. Ti. balero da balax bello.
9. O, mia ciecha edura forte. che furala so coa.
14. Voi che pasati qui. nel ton al re. terzo.
14. Stauasi amor dormendo sotto un fagio.
1. La uilancela.
66. I. xij. ch sono mi solo bello.



Compositione di mese<sup>re</sup> Vincenzo capizola gentil homo bresano.

Considerando io Vidal che molte diuine opere & ignorantia deli possessori si sono perdute, et desiderando che questo libro quasi diuino & me scritto, perpetualmente si conseruasse, ho uolesti di osi nobil pictura ornarlo, acio che uenendo ale mano di alchuno che manchasse di tal cognitione, per la bellezza di la pictura lo conseruasse. Et certamente le cose che in esso libro notate sono, contengono in se tanta armonia. quanta la musical arte exprimer puole, come apertamente conosera colui, che diligentemente quello transcorera, et tanto piu e da esser conseruato quanto che molte de le cose che in esso si trouano non sono sta dal auctor ad altri che ame concesse, ma non ti marauigliar si nel principio, et piu oltra scorendo trouarai qualche choseta facile, o di poco momento, & che io nel principio del mio imparar tal chosse li richiedea, et bone essendo quini le posse. ~

2  
p questa soto scritta regola potrai intrèder il notā d duto lib. eli boni modi d pōtā d la mā, e glo. efuā tu a

**L** modo da pōtā la mā sul manego d lauto. come soni. porta idedi basi sul manego, enō leuar le dee  
alte dale corde. p ch importa assai. et fath sto costume il prēdi al prīcipio, casu no, te seria difficile  
poi remeter. ~

**S** bote in suxo una drio laltva. come le trouerai il forzo da una con un deo, laltva cō laltro. et  
elaltre fale secondo le troui notade, ch quasi una ua in zo, elaltva insu, tute quāter et il deo grosso de  
la mā destra fa ch stia sotto al secondo, et qsto azio nō se scontrì uno deo cō laltro, nel batez de lebo  
te una in su laltva in zo. et ~. et manco ch adoperi eldeo grosso, e più bel aluedex sul manego.

**L**e Consonantie tu trouerai a tre ouer aquattro, auertisi ch quella d mezzo se senta, ch molto la tua orecch  
ia te inganna te par sonar q bote, et nō se sente nisi 3, et cusi 3 ch soni nō se sente poi do et ~.

**L**e Consonantie difficile ch trouerai, masime alcune ch te parera nō le poter fare, ma cui, ano il modo d  
il portar d la mā, e comodarsela sul manego sono facile, asegnerotì il modo, pono p caso tu troui  
una consonantia ch stia ferma sul terzo tasto, et ch uadi poi trouagliando p li altri tasti e poi torni aq  
llo medemo tasto, verbi grā. el bordon ua pie ela sotana al terzo tasto ela mezana al quinto, et tra  
ualgiera poi sul terzo e poi sul quarto et quinto, et te parera fastidioxo far gille bote fa in  
qsta forma, pia col primo deo atrauerso tute le corde sul terzo tasto e tien fermo et poi con le altre  
tre dite ua lauorando doue lacade ut supra, Et cusi como dico de sto exemplo sul terzo tasto cusi  
farai p tutto il manego e si nō festi cusi nō foresti nula et ~. ~. Similitex al gouerno de le  
dez sul manego, fa che ledez d mezzo, sia sempre in liberta et ch sia pronte ale bote d sopra, et fa  
ch uno deo dagi sempre luogo alaltro, et con il deo picollo opulo spessissime uolte doue la cade, et nō  
manco operaz il picollo qual li altri, ra segneria assai raison, ma molto seria difficile comprēde  
rle, fa ch p descriptio comprendi molte cose, e lagatatura d pōtā d la mā ch nō si pol deseriuer.

**L.** fuge ch troui notade, qual uano preste diremo crocete ch son queste. **F.** senpre tu trouerai una **ma** a questa ch ua piu tenuta, pono p caso questa. **F.** auertisi tie questa il suo douex, eno la caxax come la croceta. p ch no la tenendo il suo douex ti inbrati ogni cosa, et fa asai nel metex suxo et **o**.

**Nota.** il piu bel secreto et arte ch e, nel metex suxo una cosa, et sonar, abi questo p una maxima de aristotille, et fali gra fondameto: auertisi nel sonar sempre tenir ferme le bote col deo, ouer dei sul maneco fina ch troui altre bote ch te sia forza lasaxlle, cusi sempre farai de ma, in man, p ch importa asai, etuti no lintende, come desoto, forza sera, ne parli, et **o**.

**seguenti.** d alcuni. 3. et. 4. et **o** come accade li quali trouerai notadi de ponti rosi uidelicet: 3. et **o** altro non significa solu ti dinota eser tremoli, et p eser cosa ch no si pol notar dingioistro come le altre figure si nota cusi d ponti, come cosa tremolizante ch no si tie fermo il deo, uerbi gra ti assegno tu dai una bota sul canto al 2<sup>o</sup> tasto tien ferma quella bota, et con uno altro deo tu tremoliza dal terzo tasto, e p notar quello effecto el fai di ponti, come nota morta e tremolizate, e p gli ponti tu uedi a qual tasto dri tremoliza, e niuno no nota p ch se pol fare sera, et chi sono sonar ifano da sua posta doue li piace, et oli notadi p dimostrarti doue li fanno bene aforli. et in alcuni luogi, ano, gra, gra, aforli dri tremoli. **E**t quando ti acadera tremolizar sun tasto follo, el te son **forza** a notar qlla nota, at modo dimostrerai qlla andor tremoliza ti lasego, et pono p caso tu fai una bota sula mezana al p tasto, forza ti son notar cusi come sta, notar d ponti no ce, ord ine, ma come uedrai. i. sti do ponti sopra la figura de roso tremoliza quella co quel deo solo, e altro no te significa gli dri ponti d sopra rosi ch tremoliza quella et **o** p ch nel notar mai si nota ponti d sop ale figure solu d foto et **o**. et sic d singulis de dri tremoli. et **o**.

**P**rererea. tu trouerai alcuni trateti rossi come uergoline in q̃sta forma. / . sopra le note, altro non significa solu tenir salda col deo quella corda, 2<sup>o</sup> quella bota, Verbi gratia tu trovi una consonantia, a, quatro quella d̃ quelle q̃. et amo le uergole quelle se tien: Enota ch̃ de sotto le righe tu trouerai alcuni segni in questa forma. v̄ . quali nō ti dinota altro eceto ch̃ li tu començi a tenir, et p̄ ch̃ q̃sto segno dimostra ch̃ le bote, che li, e sopra, comenzano andar tenute, et essendo consonantie a tre o, a quatro, le sopra dite uergoline tasegna quale poi d̃ quelle uano tenute, o una, o due, tu uedi p̄ le uergoline, et quando troui drieto la prima uergolina una altra uergolina, lasa la prima ch̃ lasar te couien, et tien la sequete, cusi di man in mano uia sequendo fin ch̃ troui questo altro segno. 7 . il qual nō ti dinota altro ch̃ lasar quel pōto ch̃ tenimi fermo, et questo tenir fermo importa assai nel sonar, uerbi gr̃a tu tien una bota o consonantia con il deo d̃ mezo d̃ sopra, et cō il p̄. e ultimo, tu ua sonando e quel deo d̃ sop̄ d̃ mezo sta semp̄ fermo stando fermo semp̄ canta, et si lo leuasti quella uoce se p̄de, et nō pol teni compagnia alaltre, et fa pin musical il sonar, e pin bel ueder, quā uis ognuno nō intendi quanto importa questo, sic̃ ut sup̄ tie le bote ferme pin ch̃ poi fin ch̃ ti sono forzo lasarle et c̃.

**T**rouerai. nela padoana descorda, la posta d̃ le mezane partie in do righe, e su una sora piena et l'altra uoda, nō ti para difficile ch̃ son cosa facile, Con la mā sinistra sul manego fei ch̃ col deo piccolo ouē, quello apreso tu tiri 2<sup>o</sup>so uno pochetto la corda 2<sup>o</sup> una d̃ le mezane de sotto 2<sup>o</sup> e ultima tal ch̃ lasia discosta da l'altra etien ferma, poi col p̄ deo, ua tocando su l'altro tasto piē e uoda l'altra corda, secondo troui notado questo efeto fai cō la mā zancha, et cō la destra sona su tutta la posta come il solito. e g̃llo non podsti coprendē falo p̄ descriptione p̄ch̃ nō si po scriuere.



**¶ Secreto da ligax le corde sul lauto.**

**S**api ch le corde sono fare d' budli d' castroni: Et d' cao al buelo sempre, e pin grosso ch in fin: Et p' tato tutte le ianete sono pin grosse dan cao, ch d' alatro: Ma nota, ch ligando la corda sul scagnello dal cao grosso sempre tira la uose in drio quella corda: Et uolendola al contrario, &oe ligarla dal cao sotil tira la uose auanti, ch e p' il contrario: Ma se fuseno corde da monaco no patise qsto, p' ch le camina pin, et tira la uose auanti: Ma metendo il contrabaso, Et bordon con il cano grosso liga sul scagnello sempre ut supra tira la uose in drio: Ma auersi poi da metex el Tenor, le Meane, et Sotane al contrario, &oe ligarle col cao sotil sul scagnello, p' ch tu sai ch le meane ua basse corda, et si le metesti ligade col cao grosso come el contrabaso et bordon, le tiraria la uose in drio, et no acordariano, ma bisogna ch le meti p' il contrario ligate col cao sotil ut supra, ch poi le te acordara, el contrabaso al 3.° tasto, co le meane al p.° tasto. Ma sapi ch patise pin le corde sotil ch le grosse, et masime le corda da pazer et altre, ch no fa gille da monaco ut sup. Et replico come le se die ligax sul lauto, El contrabaso, et bordon, liga dal cao grosso, El tenor, meane, sotane, ua ligade dal cao sotil et c. et questo son uno secreto d' m.° vicen.°o capirolla da sauez metex le corda sul lauto et c.

**¶ A. batre le corde, p' metexle sul lauto.**

**N**el batre la corda da ueder si sono bona, et iusta p' metex sul lauto, batila co la ma destra p' ch anchi nel sonar tu bati dal scagnello cu la man destra. Et fin ch el cao longo, &oe el pin alta ianeta stia nela ma manca, et la corda ch son iusta bura do filli segueti da u cao alatro, et sapi, liga el cao pin iusto dal scagnello, Ancora sappi ch si la corda te bura se tre filli, o 4.° segueti dan cao alatro, faria ancora agni bona corda, Ma aduersi de acompagnar sempre la sua compagna d' quella istessa bura &oe s'la bura 3.° filli metili agresso un'altra da 3.° filli, et cusi facorda che non par false. Et si p' forte diro le meane, o sotane no facordase, et ch fuse iuste, munda la corda da cao



apie ch' forsi tacordara: p la rason sopradita p' ch' ogni uolte in le corde sotil no si puo cusi ueder qual sia el cao  
pin grosso, o pin sotil d'aliqua sul scagnelo ch' p' q' sta rason anch' no facorda. Et etia sapi a mudando la corda  
da cao a pie tacordara p' l'altra causa ch' sara pin iusta la corda dau cao ch' dalaltro, ac etia sapi ch' nel  
ligar ch' fui la corda si lassasi inuex il scagnelo u' deo d' corda falsa p' sorte, no acordaria, ch' te faria poi  
tuta la corda falsa, cana uia la corda et rebarilla darecao, et uia prouando, et facedo experientia etc. Et  
le meane, et sotane, si p' caso una fusse pin grossa d'altra, meti sempre la grossa d' sopra. Et etiam  
sapi ch' una corda falsa apreso d' una iusta mai tacordara, ma pin tosto do false aun, etc.

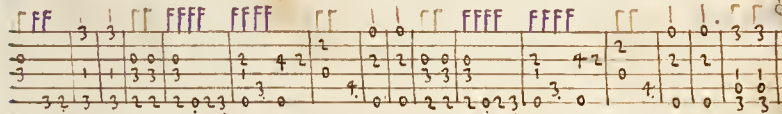
#### **¶ Ricordi p' li lauti**

**S**api ch' au lauto bo, el suo scagnelin d' cao del manego, u' fregolin pin alto d' suo donex p' orara q' ai uno  
lauto edigo grandamente, et si p' sorte p' esex frua fesse bisogno a farne uno fath sia d' gilla alreza mede  
ma ch' se fusse pin alto p' oraria el lauto: p' tanto auerissi ch' non si perdano. et nota u' miraculo ch' io  
uiui au lauto ch' soleua amex: il scagnelin era u' poco inzo pin d' donex ch' tanto andaua incise, et pareua  
il lauto muto il fisi andax insu al suo luoco respiro il lauto cosa dano creder sapi d' quata inportadia  
e u' scagnelin a tal lauto. Ancora saluarni le grosse d' le corde ch' sono sul lauto ch' stano ben al  
manco le tre corda grosse ch' e il contrabasso, bordon, et tenor ch' iste. 3. te insegnara amex il resto  
d' le corde: p' ch' facedo il lauto bisogna darli la grosseza d' le corde, ch' chi uol fornir grossi, et chi sotil, et la  
grosseza sapi ch' fa parex a lauto bon, et canuo. Et sapi ch' consiste a intastax el lauto. ch' el p' tasto fa ch' el  
toca quasi le corde, et cusi d' ma, in ma fina in cao, p' ch' come il tasto, e pin propinquo a le corde, le corde adix cusi  
arpiu, et par mior el lauto. et p' causa di tosti qualcheuolta par ch' lauto abia d' feto, p' no sagli metex etc.

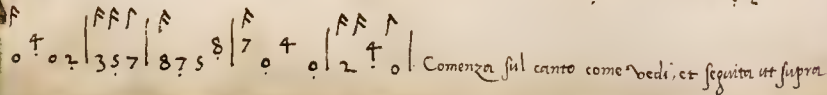
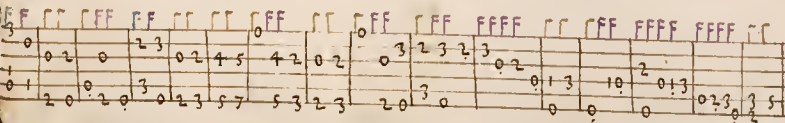
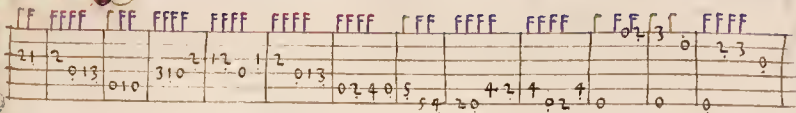
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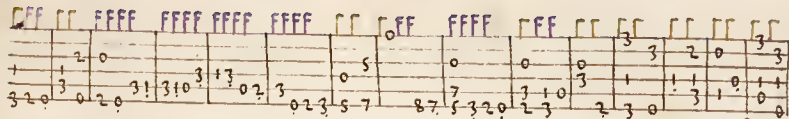
F. Lailando



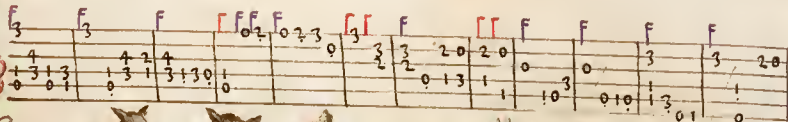
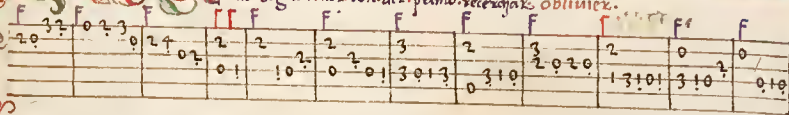
# Reuerchar primo.





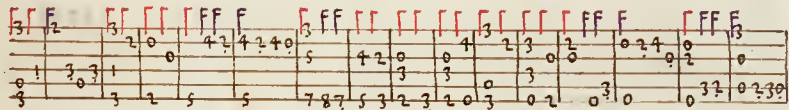


*Canto seguito nel con. del primo recedax obliuier.*

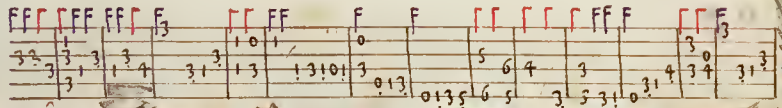
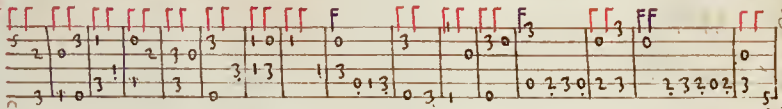


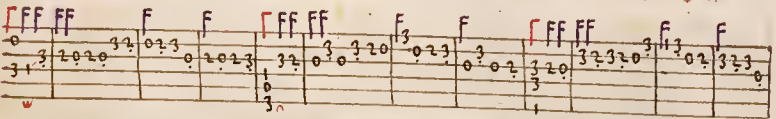
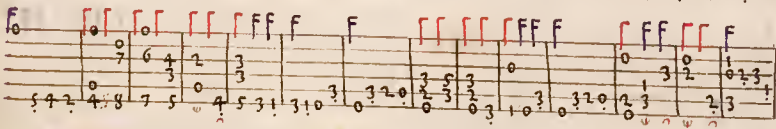


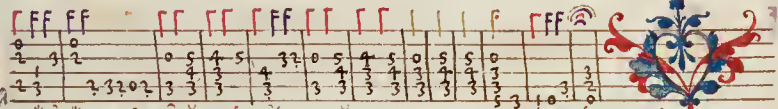
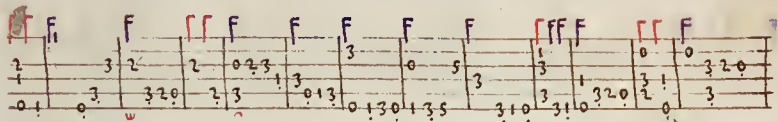




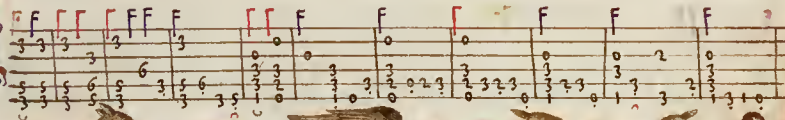
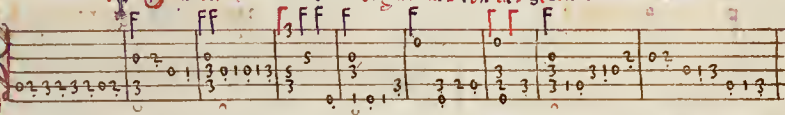
Recherche, Secondo.

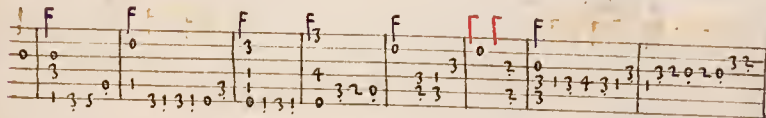
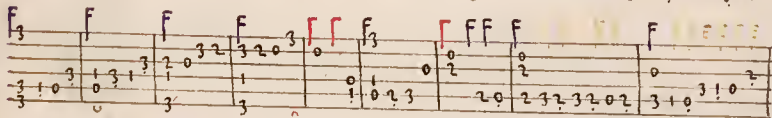
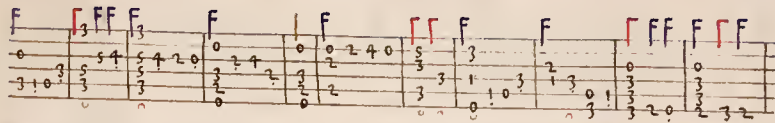


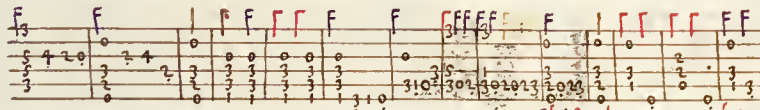
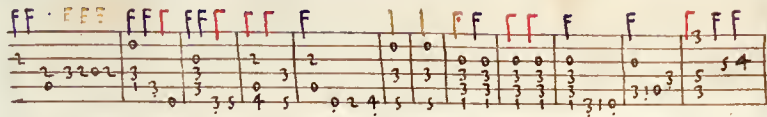




*Omia ciecha edura sorre segura nel ton del secondo ricercar.*









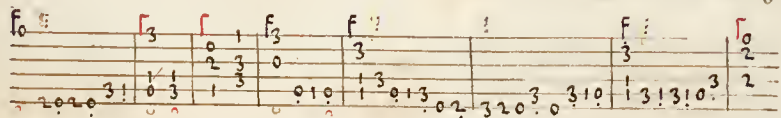


Spagna prima

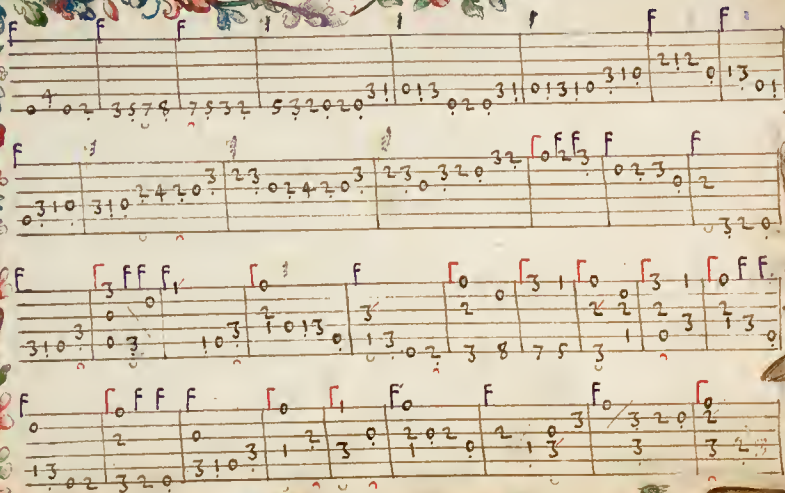


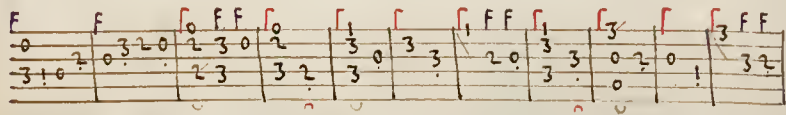
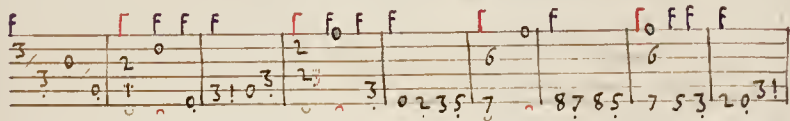






*Riderchar. rrrr.*











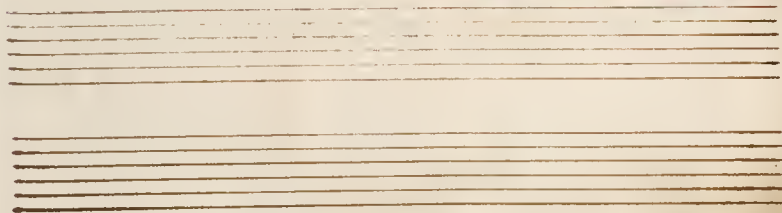
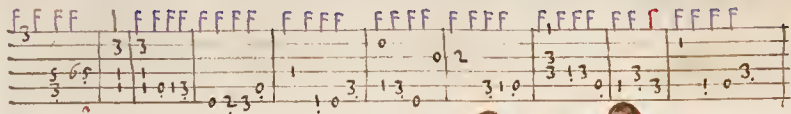




Sit nomen domini benedictum in saecula amen.  
Coe. o. dulcis amica mea.

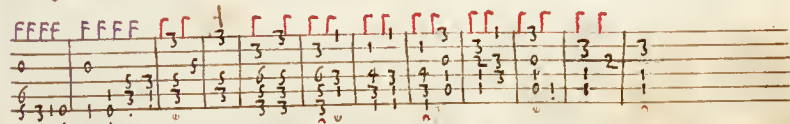




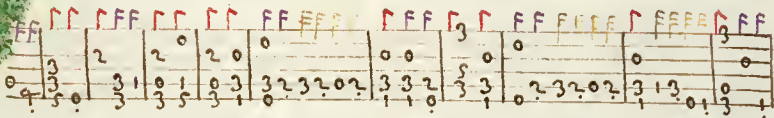
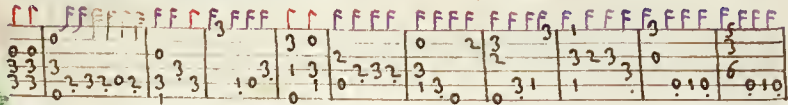






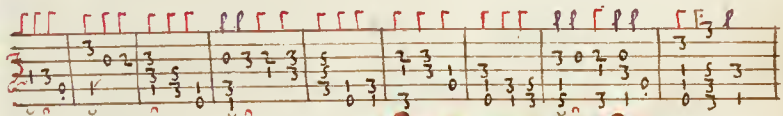


: Sfransasi amor dormendo sotto a un fagio. ~





noi che' pasate qui nel con del 2<sup>o</sup>.







Derobians plene nel ton del p<sup>o</sup> 2<sup>o</sup> ~

The musical score consists of six systems, each with three staves. The notation includes various note values (semibreves, minims, crotchets, quavers) and rests, often accompanied by numbers (0, 1, 2, 3, 4, 5, 6, 7, 8) indicating fingerings or rhythmic values. The notes are color-coded: red for the first system, purple for the second, and red for the third. The staves are connected by a continuous line of notes and rests, with some systems having a double bar line. The overall structure is a single melodic line with varying rhythmic patterns.



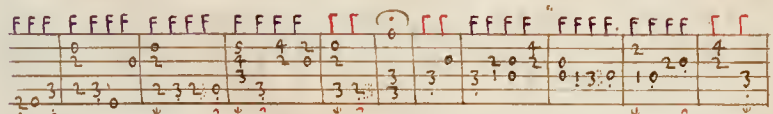




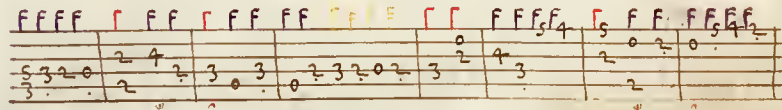


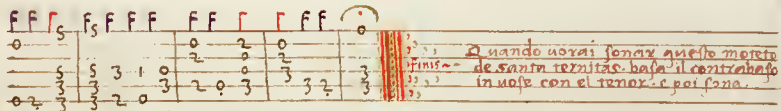






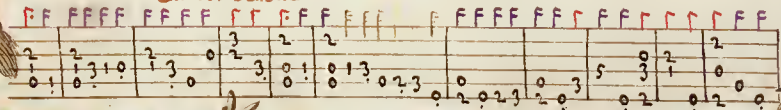




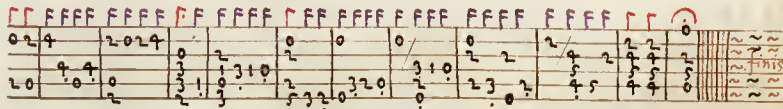
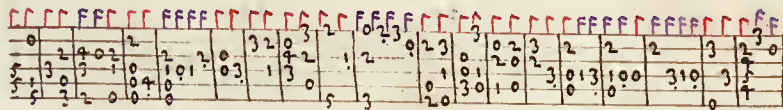


Quando uorai sonar questo moreto  
 finis de santa ternitas. baxa il contrabafo  
 in uoce con el tenor. e poi sona.

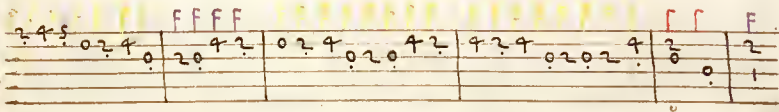
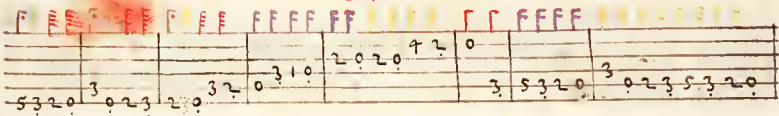
.Canto, bello~

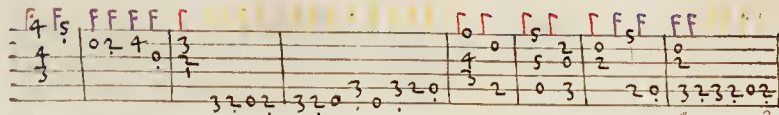


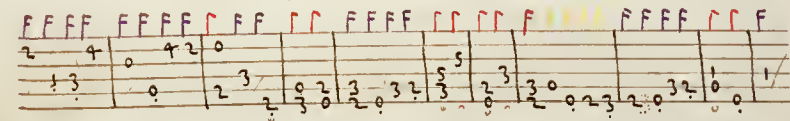
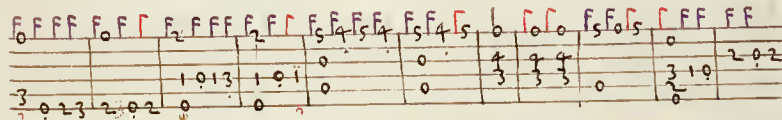
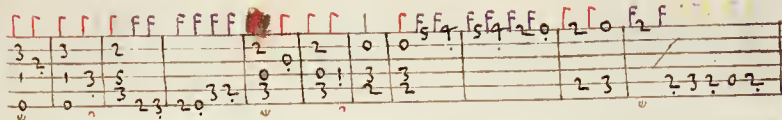




B<sup>8</sup> quarto nel ton de <sup>tr</sup>. runitas. discordato come <sup>tr</sup>. s<sup>tr</sup>

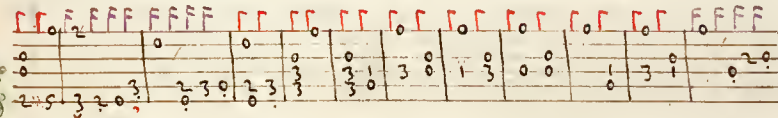
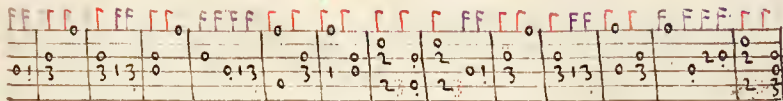


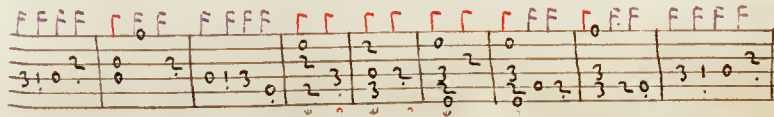




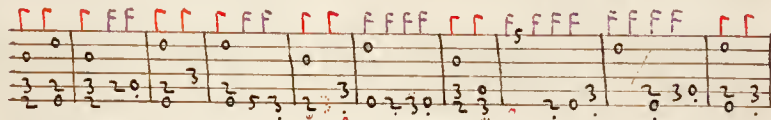
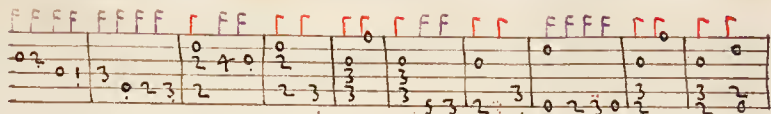


Padovana de seorda nel con d. s. m.



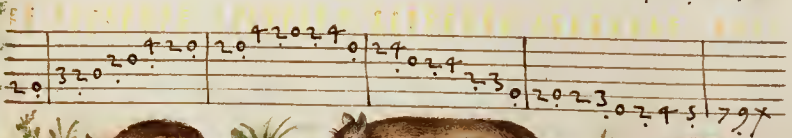
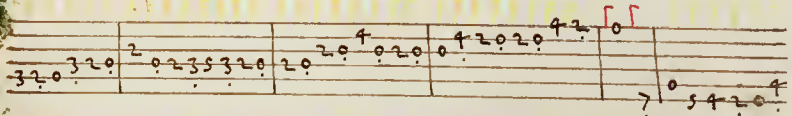
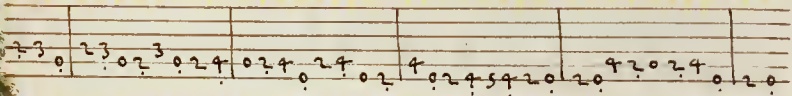
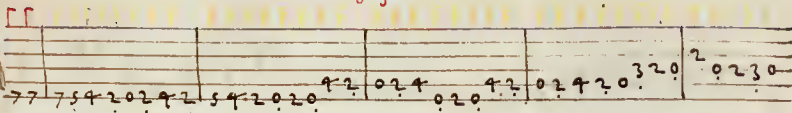








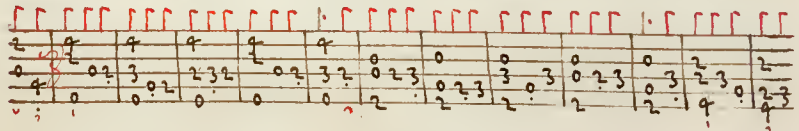
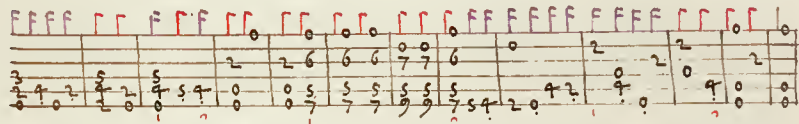
Requinto.



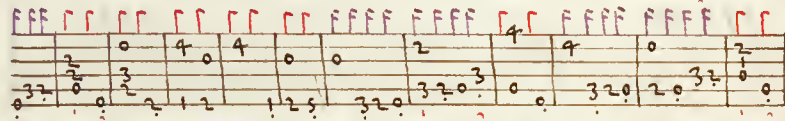












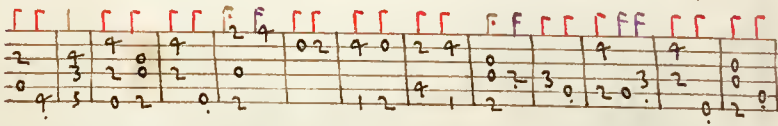
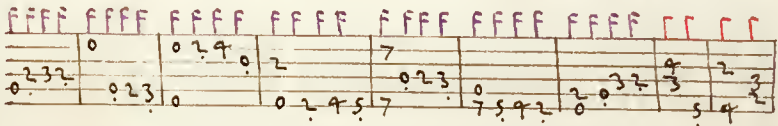
Al Sesto:

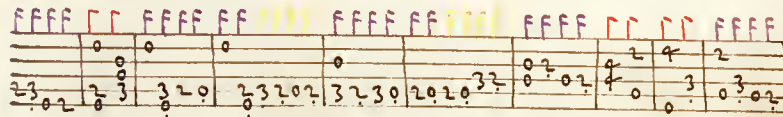


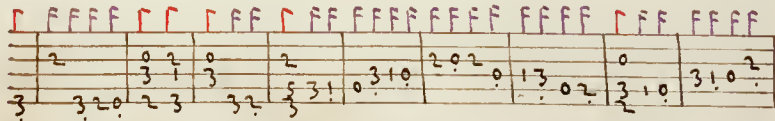
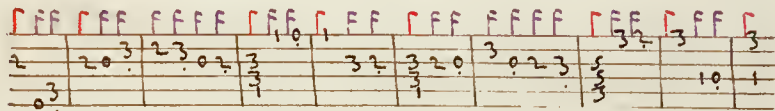
Handwritten musical notation on four staves, featuring various notes, rests, and bar lines. The notation includes red and black ink, with some notes highlighted in red. The first staff has a red treble clef and a red key signature. The second staff has a red bass clef and a red key signature. The third staff has a red treble clef and a red key signature. The fourth staff has a red bass clef and a red key signature. The notation is written in a style typical of 18th-century manuscript notation.

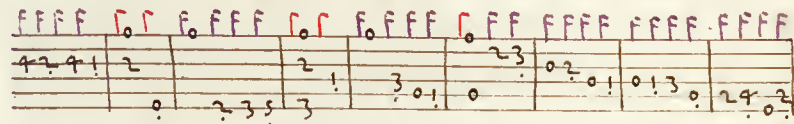
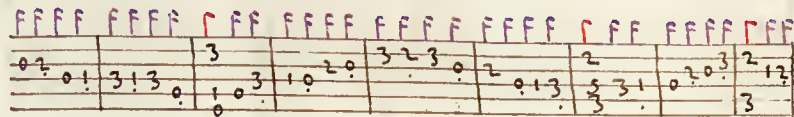












finis.

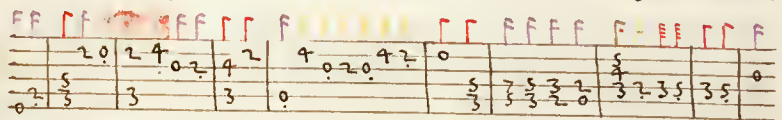




Crife. d. sidero. nel to del pz 6.<sup>to</sup> bel.

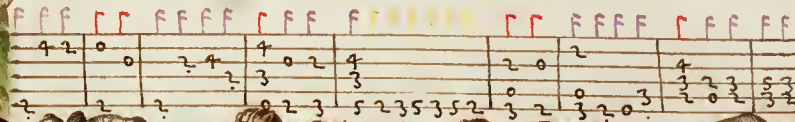
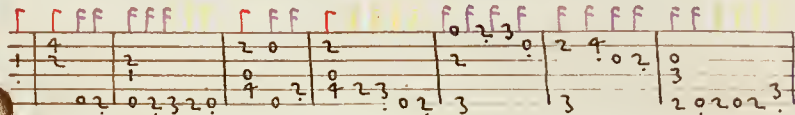
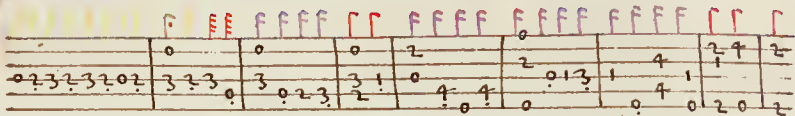


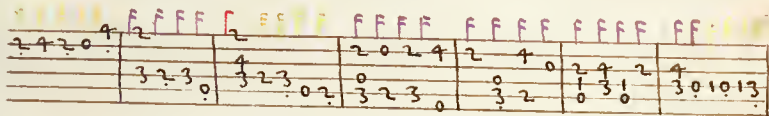
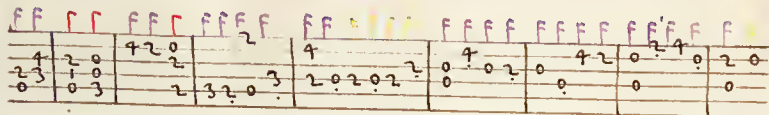


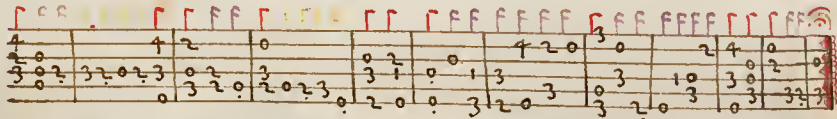




# A les regres:

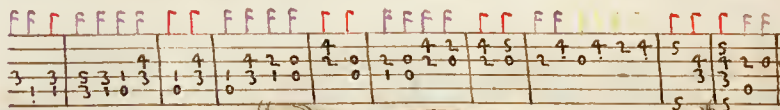


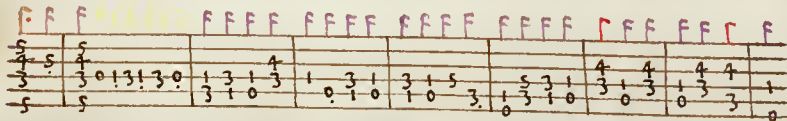
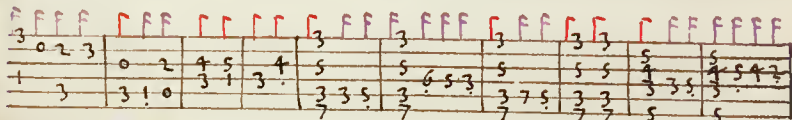
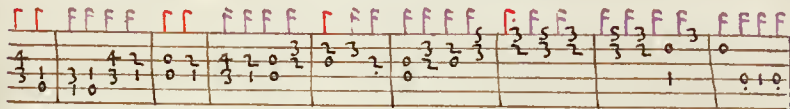


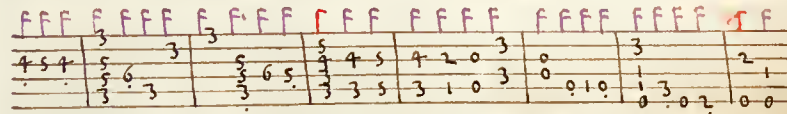
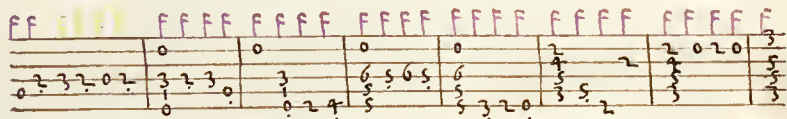
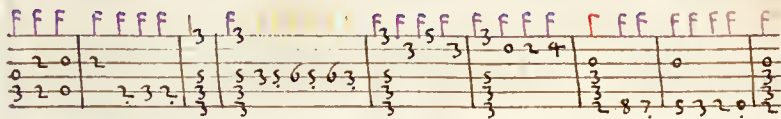


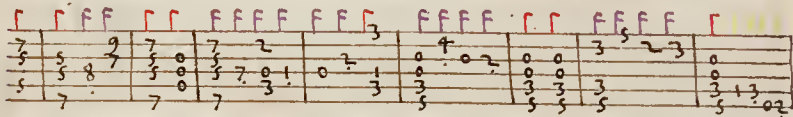
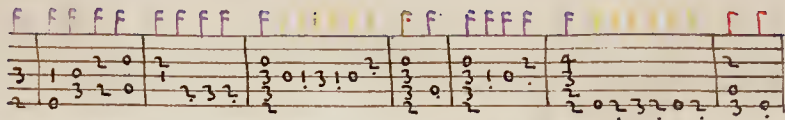


agnus dei

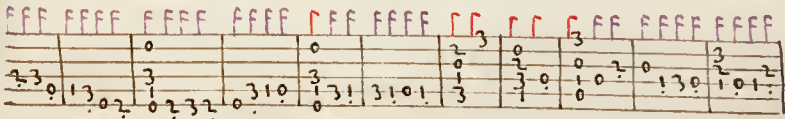
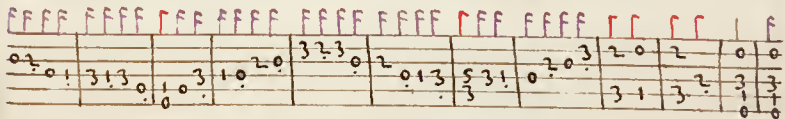
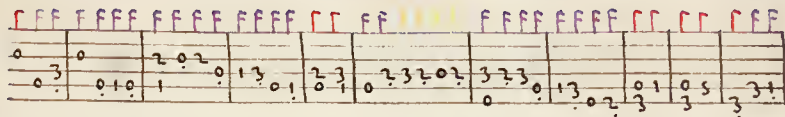


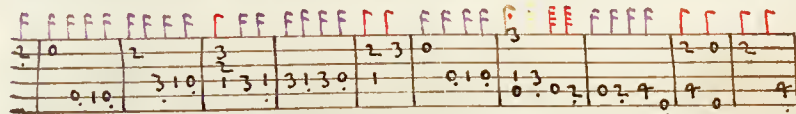








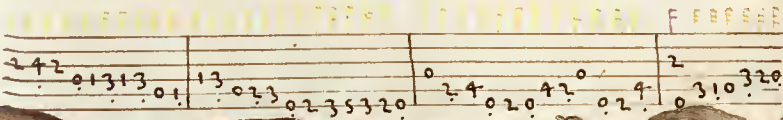
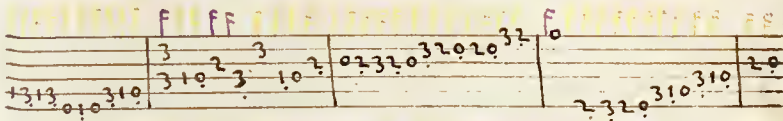
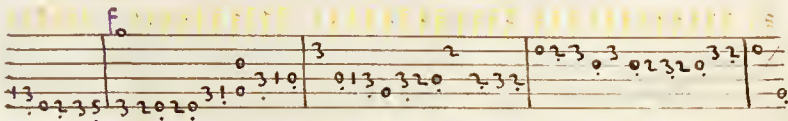
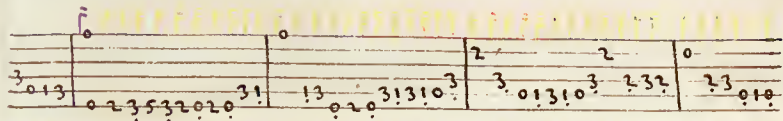




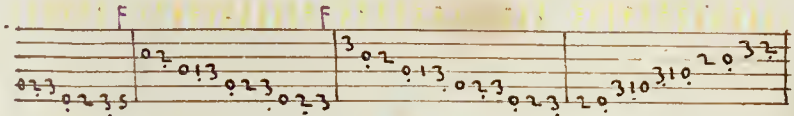
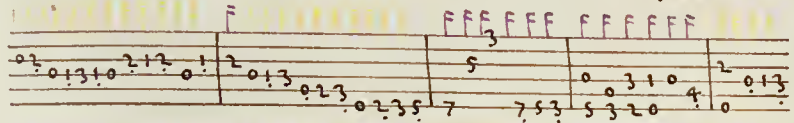
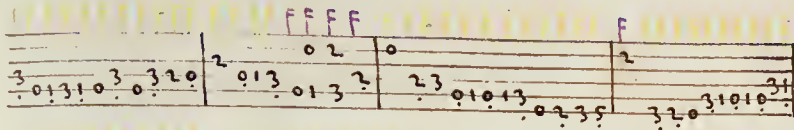




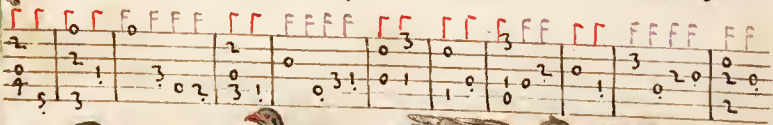
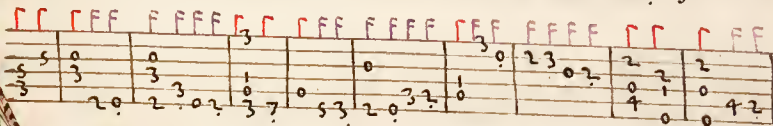
Spagna seconda







Re otuo.

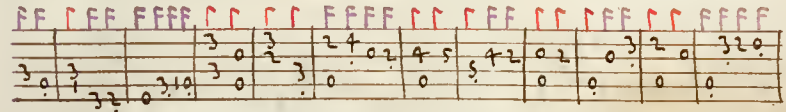
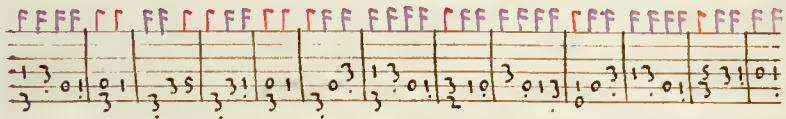


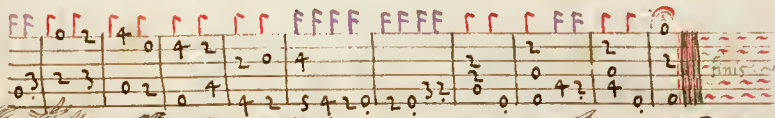


R. nono.









padōna als francesi. n. 21





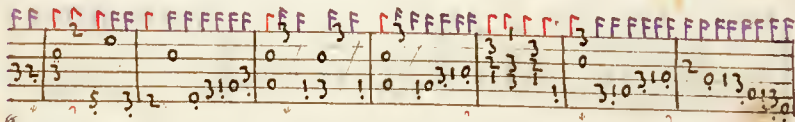
Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes marked with 'F' and 'C' above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff, there are several groups of letters: "FFFF FF" in purple, "FF" in red, "F" in red, "F" in red, "FF" in red, and "FF" in red. The notation itself consists of numbers written on the lines and spaces of the staff. The first measure contains the numbers 3, 2, 0, 3, 2, 0, 3, 0, 2, 4. The second measure contains 0, 4, 2, 0. The third measure contains 4, 2, 4, 2, 0, 4. The fourth measure contains 2, 0, 0. The fifth measure contains 2, 2, 0, 0, 3, 2. The sixth measure contains 0, 3, 2, 0, 0, 4, 2. The seventh measure contains 4, 2, 0, 4, 2, 0, 5, 4, 2.

tona da capo et q<sup>do</sup> giusto, sò il principio d' dita, padoona

[illegible][illegible]

2

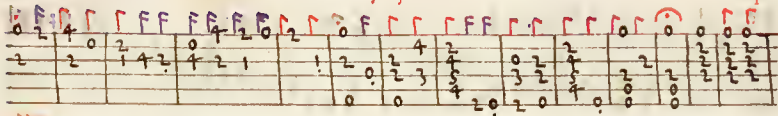




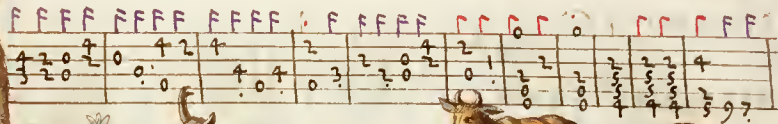
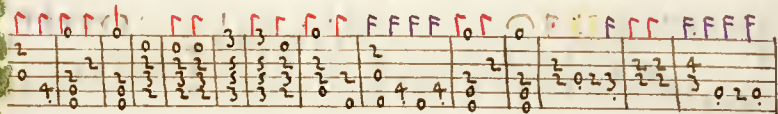
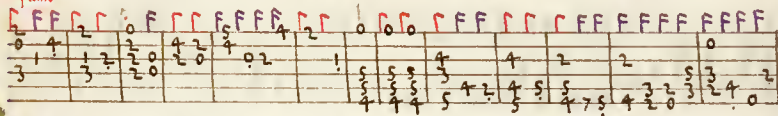


Non ti spiagna lascoltar.

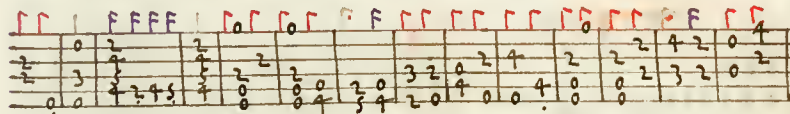
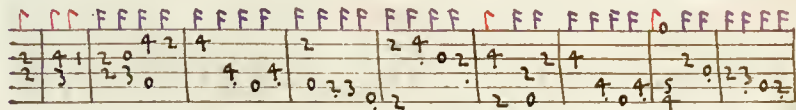
toca pia



plane



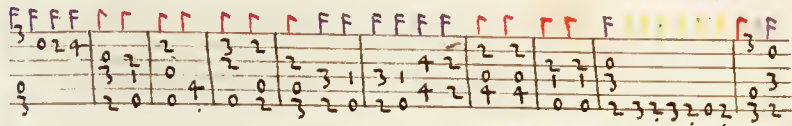




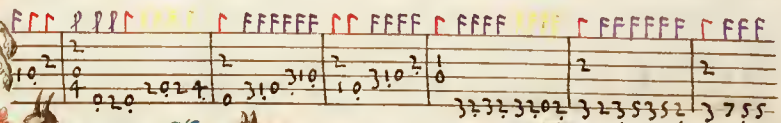
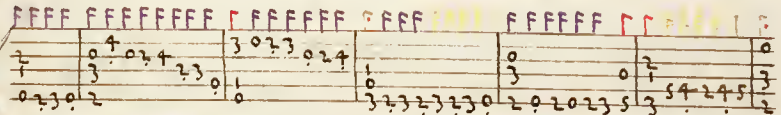
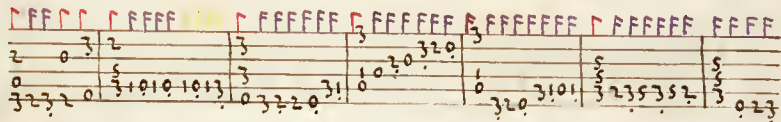


Gentil. princeps

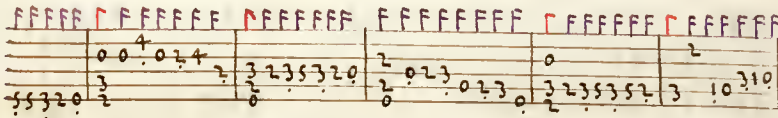
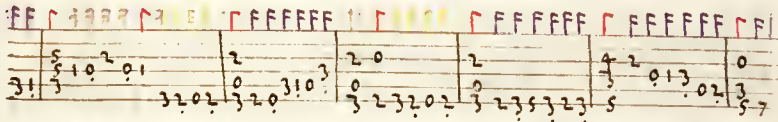
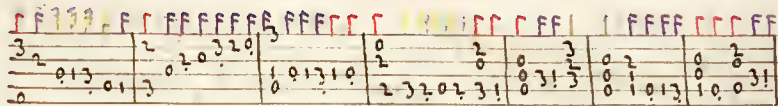




*Nonquam. fuit. pena. maior.*



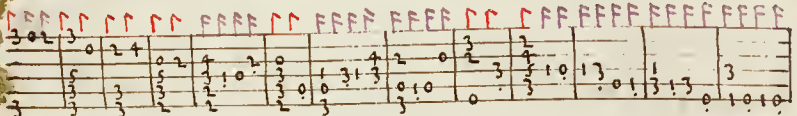
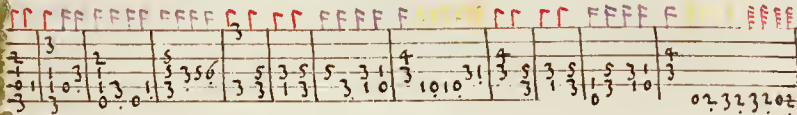
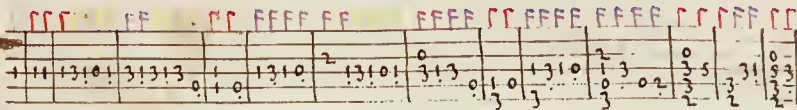


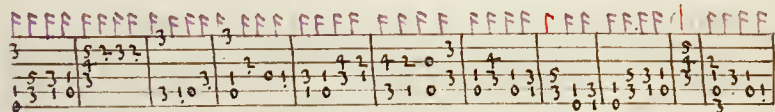
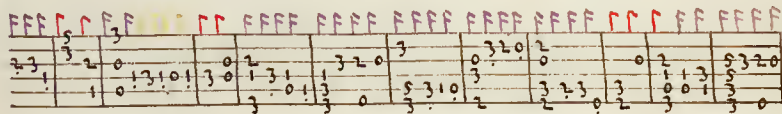
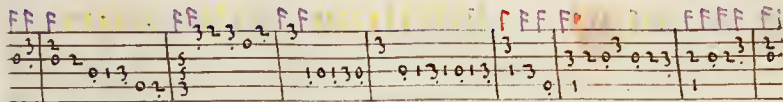


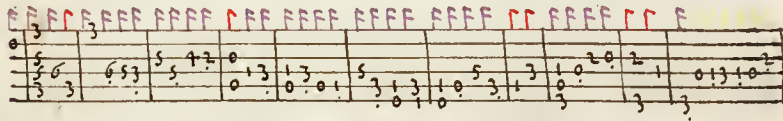
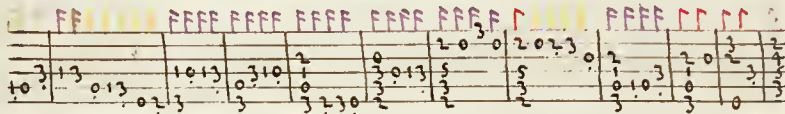
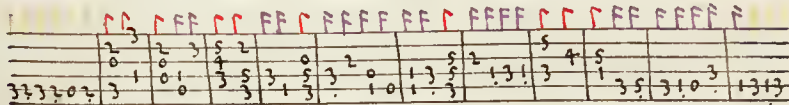
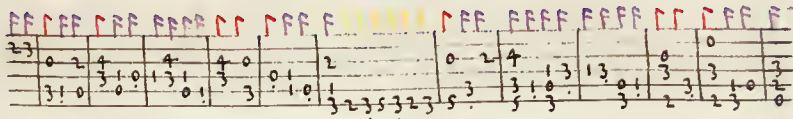


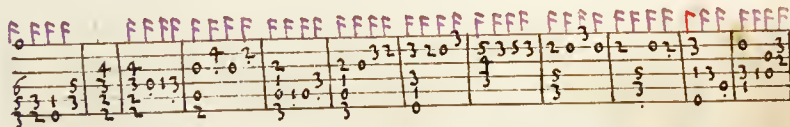
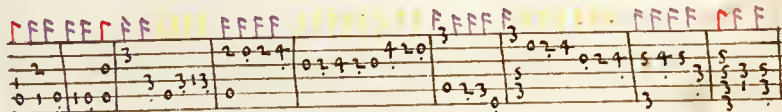


# Et. Resurrexit

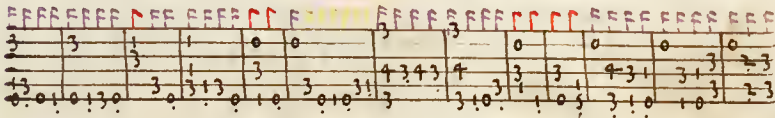
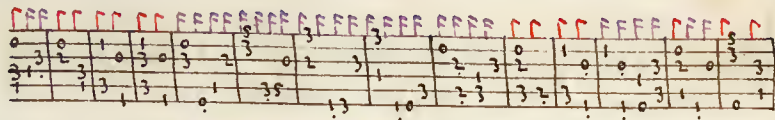


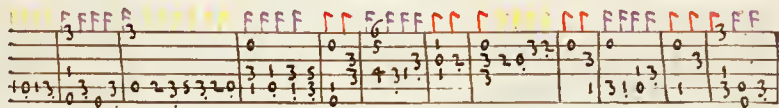




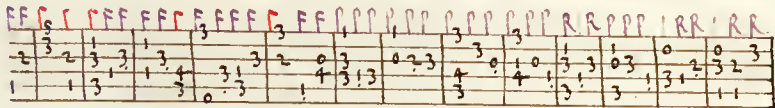


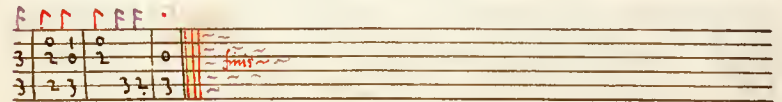
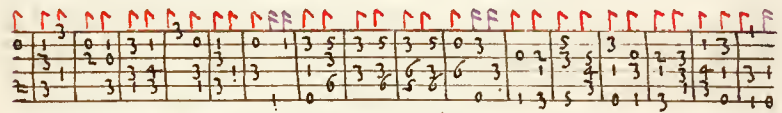
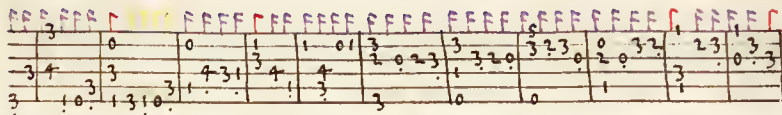




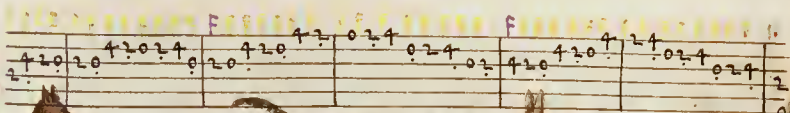
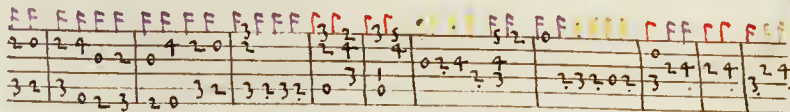
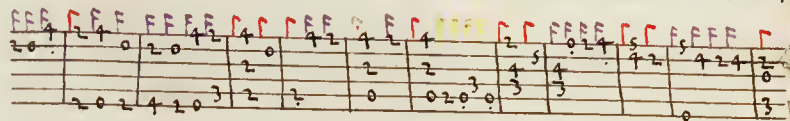
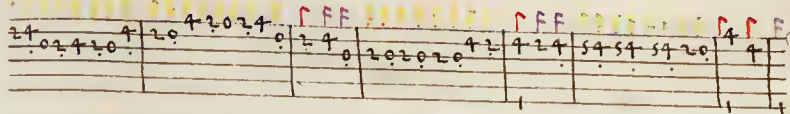


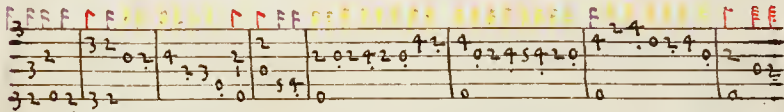
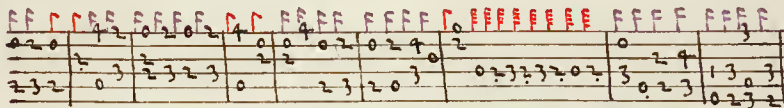
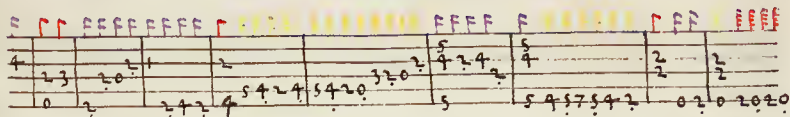




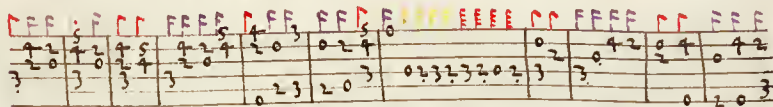
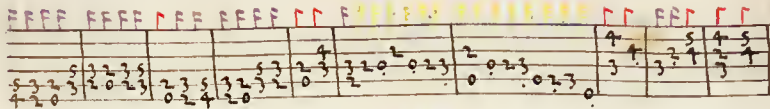


Sidderoo

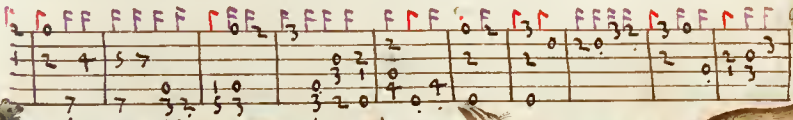
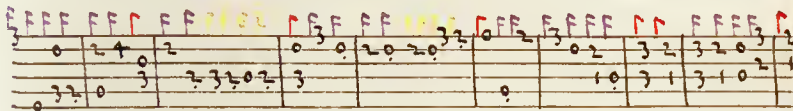
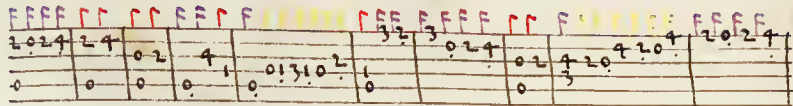




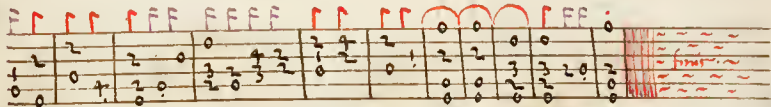




*Benedictus. d. bru.*

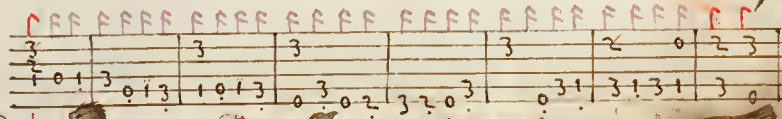
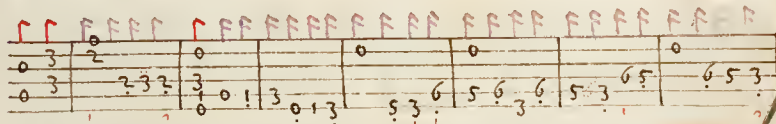
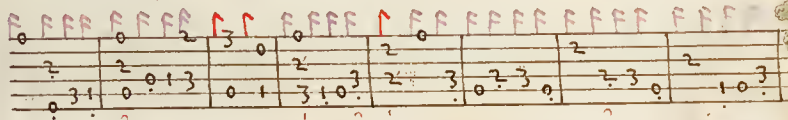
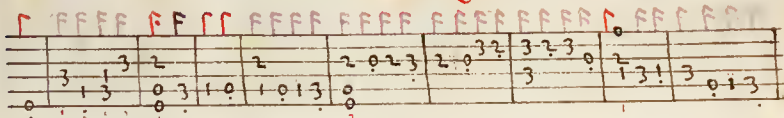


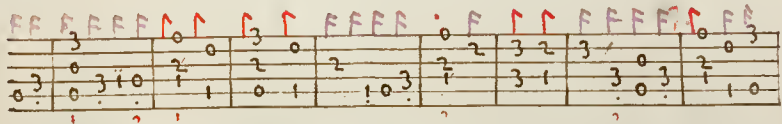
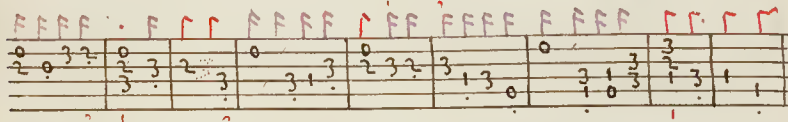




# Basadanza.

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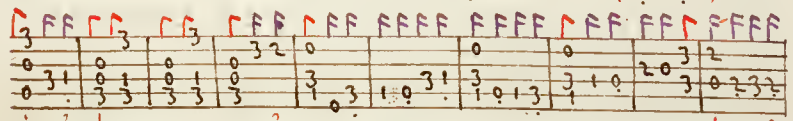
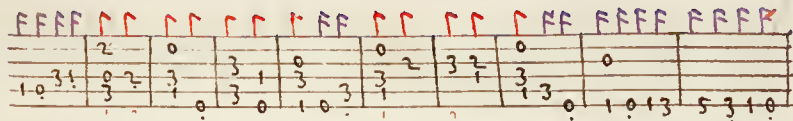


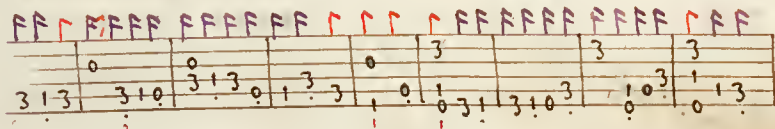
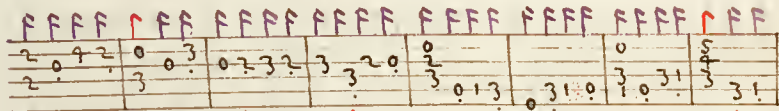
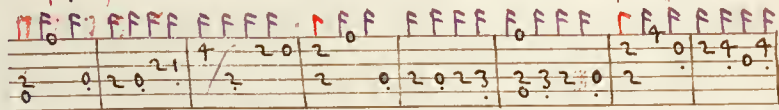
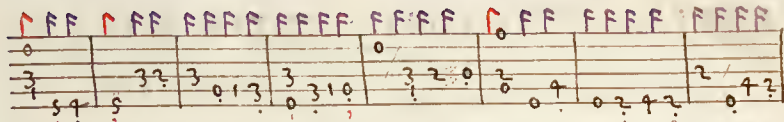
Handwritten musical notation on a five-line staff. The notation consists of two staves of music. The top staff has notes in purple and red, with some notes marked with a '3' above them. The bottom staff has notes in purple and red, with some notes marked with a '3' above them. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

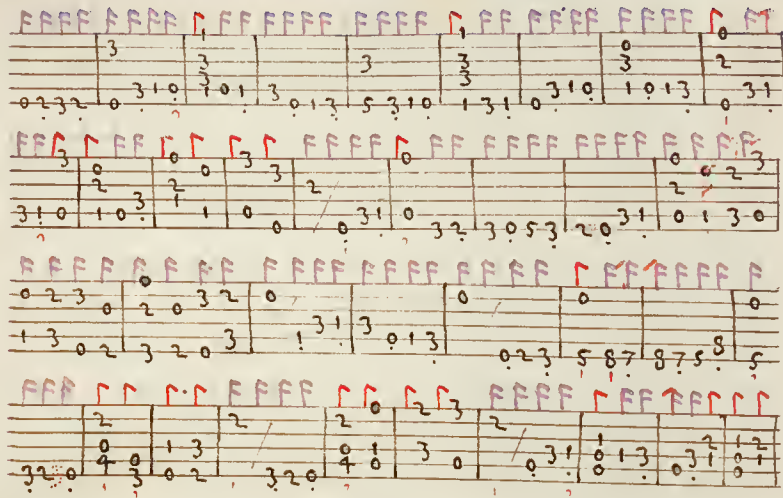
Handwritten musical notation on a five-line staff. The notation consists of two staves of music. The top staff has notes in purple and red, with some notes marked with a '3' above them. The bottom staff has notes in purple and red, with some notes marked with a '3' above them. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Handwritten musical notation on a five-line staff. The notation consists of two staves of music. The top staff has notes in purple and red, with some notes marked with a '3' above them. The bottom staff has notes in purple and red, with some notes marked with a '3' above them. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

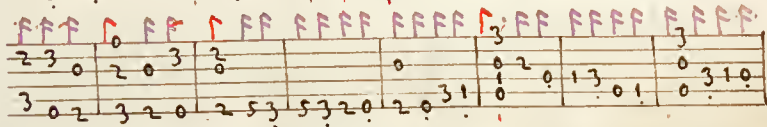
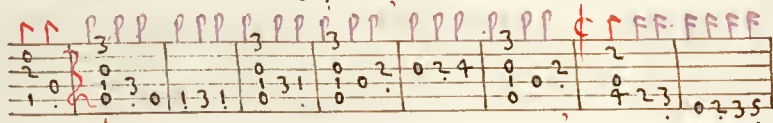
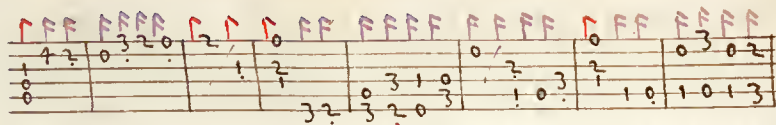
Handwritten musical notation on a five-line staff. The notation consists of two staves of music. The top staff has notes in purple and red, with some notes marked with a '3' above them. The bottom staff has notes in purple and red, with some notes marked with a '3' above them. The notes are arranged in a sequence of measures, with some measures containing multiple notes.





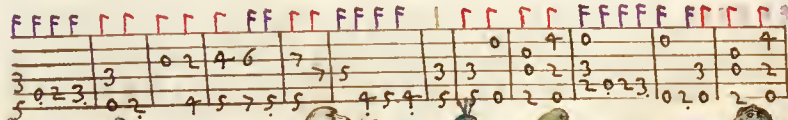
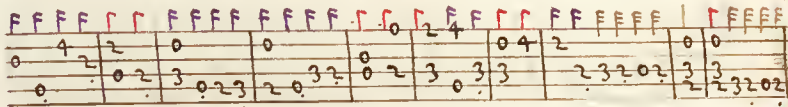


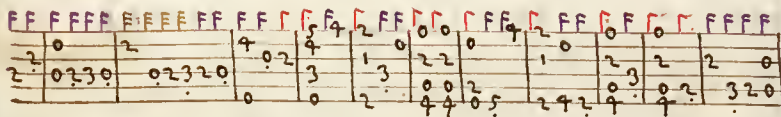


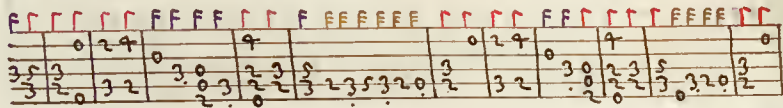
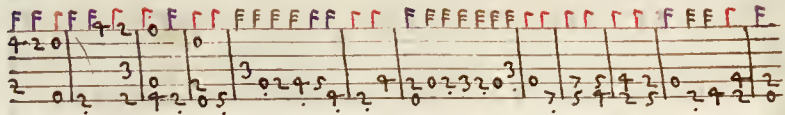




Et in terra pax. nunc non la solu mi. ~

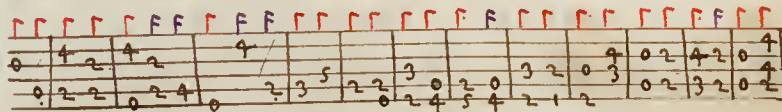
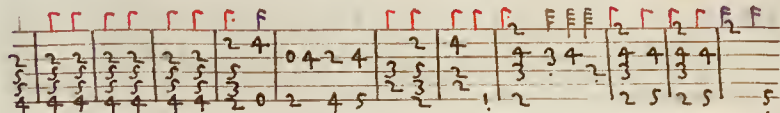






Qui tolis pechata mundi. chosa belissima.



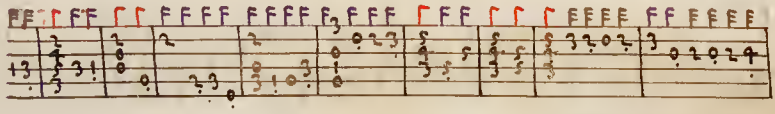
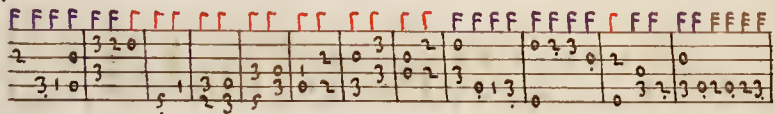




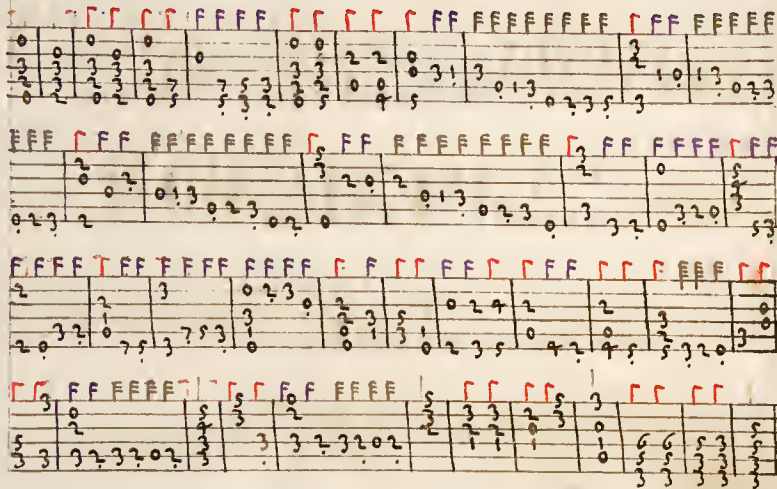


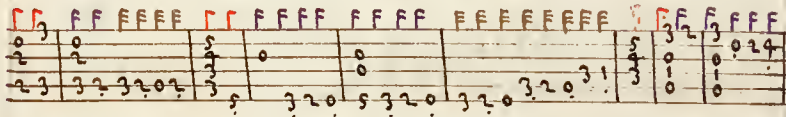
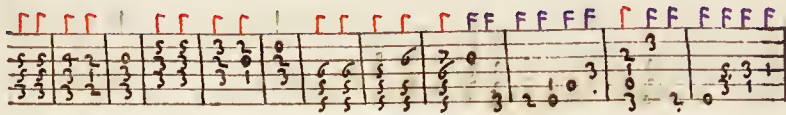














Be. xiiij. che sono mi solo. bello. che altri che mi non la.









Sapi ch poi principiar a sonar  
 el m. reteronx. f. a quel de  
 eno foto de verde. ch uien po  
 timor inqueso et fra melleio  
 o. fa comé te piace. etc.

Tota pulcra es amicha mea. bel moteto.

